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BOOK OF STITCHES.

PRICE, FIFTEEN CENTS.



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— INGALLS' —
BOOK OF STITCHES.

1887 EDITION.

TERMS USED IN KNITTING.

To Cast On.—The first interlacement of the cotton on the needle.

To Cast Off.—To knit 2 stitches, and to pass over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

To Cast Over.—To bring the cotton forward round the needle.

To Narrow.—To lessen by bringing two stitches together.

To Seam.—To knit a stitch with the cotton before the needle.

To Widen.—To increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

A Plain Row.—That composed of simple knitting.

To Purl.—To knit with the cotton before the needle.

To Rib.—To work alternate rows of plain and purl knitting.

A Loop Stitch.—Made by bringing the cotton before the needle, which in knitting the succeeding stitch will again take its own place.

To Slip or Pass a Stitch.—To change it from one needle to the other without knitting it.

When it is requisite to cast off, and continue a row on a separate needle, run a coarse thread through the cast off stitches, as they are easily taken up when required.—*Household.*

TERMS USED IN CROCHET.

Chain Stitch.—Chain stitch begins all work, and continues to draw the thread through until the chain is long enough.

Short Stitch.—Keep one loop on the needle, put the needle into the stitch and draw the thread through it and the loop at the same time.

Single Crochet.—Put the needle into the stitch, and draw the thread through it, and then put the thread over and draw through both loops together.

Long Crochet.—Put the thread over needle before you put it into the work, draw the thread through work, then thread over and through two loops, and again thread over and through two loops.

Open Crochet.—Make one long crochet, then one chain stitch, and omit or pass over one stitch of the work, make one long crochet into next stitch.

CRAZY PILLOW.

A crazy or autograph pillow is a piece of common cotton canvas, the size you want your pillow, which you pass around among your friends, letting each one work something on it. Each one contributes her mite, anything and anywhere she chooses, and when all have worked, the owner fills it in, and finishes it the same as any other sofa pillow. Some nice patterns for crazy pillows will be found in our book of 100 Worsted Cross-Stitch Patterns; price, 25 cents, by mail.



DESIGN FOR A PIANO COVER OR TABLE CLOTH.

DESIGN FOR A PIANO COVER OR TABLE CLOTH.

This engraving represents a very handsome design for a table spread, piano cover or stand cloth. The model from which this illustration was copied is made on garnet wool canvas, with a rich, gold-colored floss, and is probably as effective a combination as can be suggested. However, personal taste, and the prevailing tint in a room where the article embroidered is to be used, must direct combinations. It is not necessary to use canvas, as cloth, felt or Canton flannel may be preferred; but the meshes of the canvas will be found of great assistance in following the pattern with regularity of stitch. The work is all done in a long back-stitch, or sort of Kensington stitch, and is extremely effective.



Stitches and Foundation Fabrics.

A LIST and explanation of the fabrics and working materials used in embroidering fancy articles, hangings, coverings, tidies, etc. Also, directions for and illustrations of various stitches. With the exception of two or three, the stitches are all variations of the cross-stitch, and are generally familiar, although there are many to whom they yet remain an unsolved mystery. The Alpha of all stitches is probably the "Gobelin," or "tapestry" stitch, but it is one which should not be taken up first by the beginner, for various reasons. We will proceed to describe the ordinary stitches.



SOUTH KENSINGTON STITCH.

At South Kensington, England, some ladies of the nobility have established an art school, in which all styles of needle-work, antique and modern, are taught. One or two of these stitches have taken quite a hold upon the affections of the embroidery-loving woman, and for the want of a better name each is called "South Kensington Stitch." It will thus be seen that the article "a" is the appropriate one to use,

and not "the," since there is more than one stitch belonging to the South Kensington School. The stitch, however, which has gone abroad in printers' ink as the South Kensington, is clearly illustrated by the engraving. It will be seen that it is nothing more than a back-stitch, the stitches being made to fit in between each other with no special regularity, except to produce perfect shading. The outline of the design is stamped, and must be perfectly even when worked; but the interior of the petal or leaf is to be filled in according to the shape, and shaded to the taste, or the pattern if there be one to copy. English crewel is the proper working worsted for this stitch. Another stitch, known in the school mentioned as the "Stem Stitch," is here called the "Outline."



LINE STITCH



It cannot be clearly explained in words, but may be comprehended at once by inspection of the engraving. It forms an unbroken outline, which appears like a finely twisted silk cord. It is very effective on satin, and is used for such designs as statuary with flowing draperies, Cupid, game, etc., looking when

finished, like a fine pen and ink drawing. One panel done on old gold satin, with dark olive embroidery silk, is exquisite. There is no filling in or shading; it is simply the outline that is followed; and also the strokes which would be made with a pen to represent drapery, or any of the other details of an unshaded sketch. It is very effective in foliage, butterflies, animals, etc., and may be made on almost any article of fancy work, as well as used for marking linen.

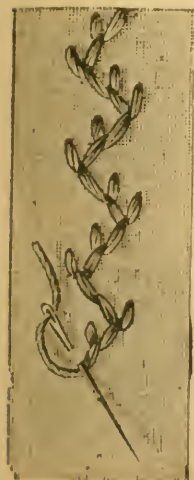
SATIN STITCH

Is done in all sorts of flosses, embroidery silks, zephyrs and crewels, and upon silk, satin, velvet, cloth and canvas. The pattern must be stamped and then "run" along all the lines with silk or worsted. and



SATIN STITCH.

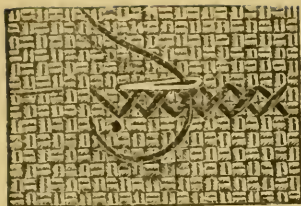
each leaf and petal, if of good size, must be crossed and recrossed with the same, all before the real embroidery begins. There must be no break in the edge of a leaf or petal, and consequently each stitch must be carefully and evenly set. In leaves, such as the one shown in the illustration, the center is defined by the meeting of the stitches, which must be exactly even. Satin stitch is simply an over-and-over stitch, and generally both sides of the work look almost equally well.



DESIGNS FOR FEATHER STITCH.

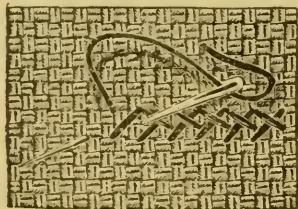
DESIGNS FOR FEATHER STITCH.

These two designs are very pretty for fastening the edges of ribbons or strips of contrasting fabric to position, or for outlining borders, hemming flannels and embellishing fancy work generally. It is done by the chain stitch movement, and is very simple.



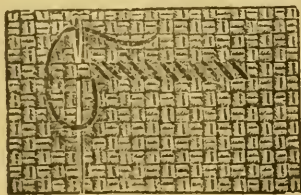
CROSS-STITCH.

Of Java or ordinary canvas two threads each way is the limit for the stitch, one-half of which crosses diagonally from left to right and the other half in just the opposite direction. Each stitch is completed before the next is commenced, although in some instances a line of half-stitches may be made from left to right and the other halves finished in the opposite direction. The result is the same, but the effect is not so smooth, and consequently not so accurate.



PERSIAN CROSS-STITCH.

The silk or worsted is carried across two threads of the ground for the first half of the stitch, and is then brought up between the two threads and the cross is made over the upper half of the long stitch. The illustration will clearly explain the method and effect.



TENT STITCH.

and evenly done. The movement is the same as in the tapestry stitch, as will be seen by referring to the engraving, which illustrates "tent" stitch perfectly.

CROSS-STITCH.

This is the first to be learned in doing canvas work. It is made by a back-stitch movement, with the needle always pointing to the left, as will be observed in the illustration, except sometimes in changing the direction of the design.

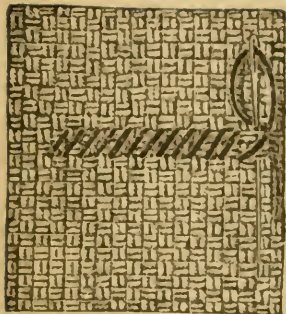
PERSIAN CROSS-STITCH.

It is said that in the irregularity of this stitch, and the Oriental colors selected for it, consists its beauty when it covers a design. By varying the length of the stitch, almost any design may be copied.

TENT STITCH.

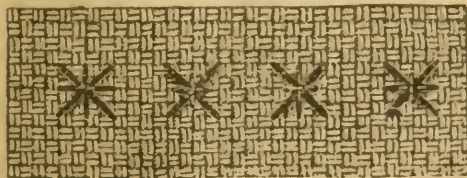
This is simply a short stitch made over a single crossing of the canvas threads and all slanting from right to left, four tent stitches occupying the space of an ordinary cross-stitch. It produces a very fine grounding, and must be carefully

TAPESTRY STITCH.



TAPESTRY STITCH.

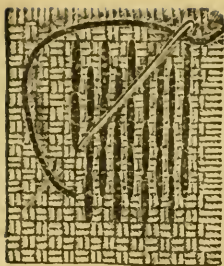
It is in this stitch that the old hangings and pictures, now so valued from their antiquity, were made. Although very simple, only those having some knowledge of the art of painting should attempt anything in this stitch, as the shading must depend upon the eye and not upon a counting of the stitches. Many of the old designs were painted upon the foundation canvas, which was of great assistance to the worker; and we presume that some of the decorative art societies who are making a revival of Gobelin tapestry a specialty, would be able to furnish the same style of design. An artist in tapestry work can copy accurately from an oil-painted picture, with only the eye directing the coloring and shading. As we have before mentioned, four threads of canvas—two each way—mark out the space of one ordinary cross-stitch, and in this space two tapestry stitches are made. They are worked from left to right, crossing four threads in height and one in width, with a back-stitch movement, bringing the needle out toward the worker at the bottom of the line upon which she is working. The picture illustrates clearly the effect and the method of making tapestry stitch.



STAR STITCH.

STAR STITCH.

There are four varieties of this stitch, which is seldom used to delineate a design, unless upon coarse net or railroad canvas, for which the ordinary cross-stitch is not heavy enough. The illustrations delineate it very plainly, making it unnecessary to give a special description of it.



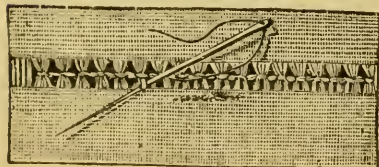
IRISH STITCH.

IRISH STITCH.

This is a "filling in" or "grounding" stitch, and is made with alternate long and short back stitches, the short stitches of one row commencing at the ends of the long ones on the row above. It is generally done with zephyr, which is not too thick, as every perpendicular thread of the canvas is not over-worked—only the spaces between. The engraving will give you

the proper idea of the effect and the manner of working. The German stitch is done in precisely the same way as the Irish, except that the stitch crosses the canvas diagonally. By exercising a little judgment and ingenuity, it will be seen that the worsted need only cover the surface. In doing it the regular way, the under side, as well as the upper, is covered with the zephyr, a method which many condemn.

HEM STITCHING.



HEM STITCHING.

For handkerchiefs, linen-lawn collars and cuffs, the ends of neckties, scarfs, etc., hem stitching is much used. A few threads are drawn out of the article to be finished, where the hem is to be felled; and the felling is

then done. After this, the ravelled or drawn space is separated into little spaces by knotting a few of the threads together at regular intervals with fine floss or cotton, and then the side next the felling is separated into extra spaces by dividing with a sort of back-stitch taken through the knot. each cluster being first knotted together. A close inspection of the picture and a little ingenuity will enable one to easily hem-stitch any article desired, better than any written instructions can direct.



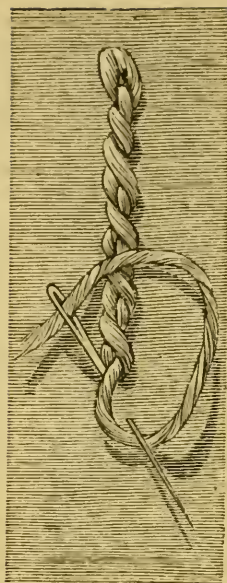
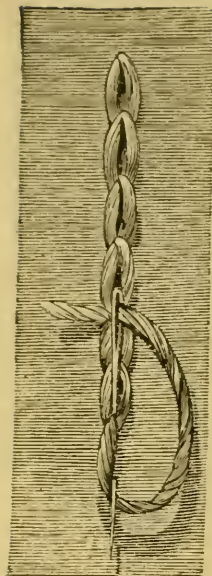
NO. 1. JANINA STITCH.



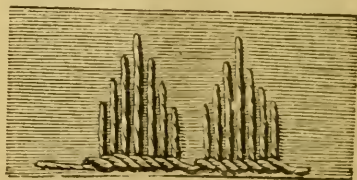
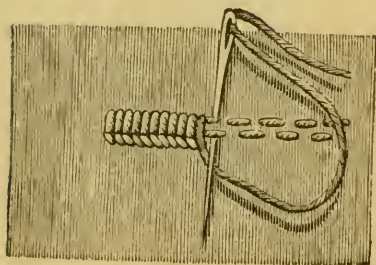
NO. 2. WOUND STITCH.



NOS. 3 & 4. KNOT STITCHES.

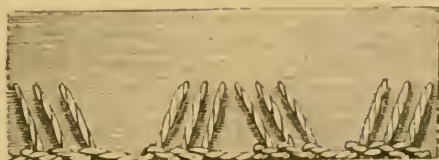
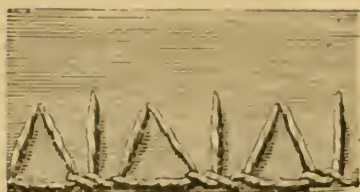


Nos. 5, 6 & 7. CHAIN STITCHES.



BORDER NO. 9.

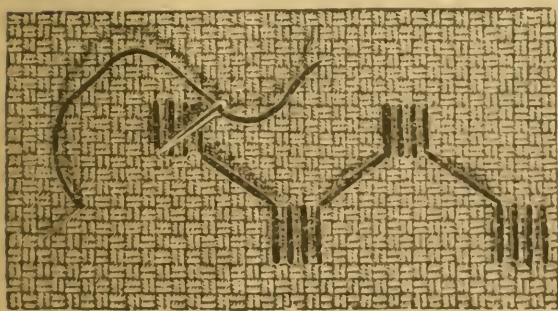
NO. 8. EMBOSSED BUTTON-HOLE OR TONGUE STITCH.



Nos. 9, 10, 11 & 12. BORDERS. IN ORDINARY BUTTON HOLE STITCH.



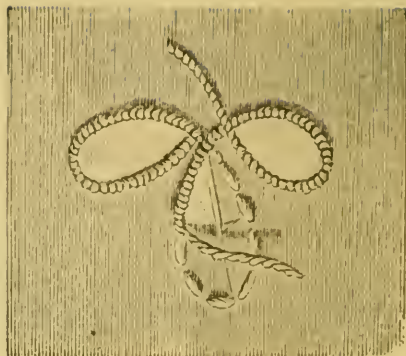
No. 15. FILLING FOR EMBROIDERED SCOLLOPS.



Nos. 13 & 14. ORNAMENTAL STITCHES FOR FLANNEL OR CANVAS.



No. 16. STEM-STITCH.



No. 17. OPEN-WORK EMBROIDERY.

No. 1. JANINA STITCH.

This stitch is worked wholly on the surface, except where the short back-stitch occurs along the outline, in making the stitches. A back-stitch is taken at each side, inserting the point at the next to the last thread and pushing it through to the outside again below the last thread. An examination of the picture will make this clear to the reader, as the needle is set for one of the back-stitches described. The embroidery is suitable for toilet articles, small mats, and stand or table covers, and, in fact, for any purpose for which satin or any other surface stitch is used. Silk floss or English crewel is used in this embroidery.

No. 2. WOUND STITCH.

This is a pretty stitch for embroidering grain, small leaves, or flowers having small petals. The accompanying design shows the method by which the cord is formed. After the needle is wound, the thumb of the left hand is held firmly over it until the needle is pulled through and the coil is firmly drawn in place. Two stitches only are necessary to form each kernel. The tiny stitches seen at the ends of the kernels may be lengthened to represent the barbs on real grain, if desired.

NO. 3. COVERED KNOT STITCH.

Knot stitches are much used in embroidering upon linen and cambric, and are usually done in linen and Moravian flosses. The engraving of figure No. 3 represents one style of knot stitch made by taking an ordinary back stitch, winding the floss twice about the needle and then drawing the latter through, with the left thumb held closely over the coil. The needle point is then thrust to the other side, almost exactly where it came to the surface, so as to locate another knot. This stitch is frequently adopted in making initials, handkerchief corners, etc.

NO. 4. WOUND KNOT STITCH.

This is made as follows: The needle is set, wound, and drawn through, the same as in the first stitch, and is then thrust through the outside at the place indicated by the dot above the needle. This draws the wound thread into the knot illustrated, which is just as pretty as its predecessor.

NO. 5. PLAIN CHAIN STITCH.

The engraving represents the old-fashioned, plain chain stitch, which is still used for many purposes, such as fastening the edges of *appliqué* work, embroidering slippers, mats, stand-covers, etc. Each stitch is made in the same way as the one for which the needle is set.

NO. 6. TWISTED CHAIN STITCH.

This stitch is made on the same principle as the plain stitch, except that the needle, instead of being set back *into* the preceding stitch, is set at the *left* side of it. It is used along edges as headings to fringe, and sometimes to outline a design in Grecian or scroll work. Hems and tucks in flannel skirts may be stitched in this way in preference to machine or plain hand sewing.

NO. 7. VINE CHAIN STITCH.

This stitch is often used upon hems, as are both the other styles, and sometimes above bindings of ribbon. It is often used to complete plain blankets, flannel petticoats, little under-shirts, or any article for which it seems a suitable finish. The stitches are made to the right and left alternately, and are longer and more open than the other varieties.

NO. 8. EMBOSSED BUTTON-HOLE OR TONGUE STITCH.

This style of stitch is much used in making borders on canvas or other materials, when fringe is to be the completion for the edge, and also in embroidering monograms and initials. Two rows of running stitches are made wherever the border is to be located, and over these the button-hole stitch is made.

NOS. 9, 10, 11 AND 12. BORDERS IN ORDINARY BUTTON-HOLE STITCH.

These four samples show as many different methods of setting button-hole stitches along the edge of flannel, canvas, linen, or whatever fabric or article requires a border of this style. The effects are produced by changing the direction of the needle when making the stitches. In doing fancy work, or bordering any useful article that needs to be gay, shaded silk will be very effective in the leaf style illustrated.

No. 13. HERRING-BONE STITCH.

This is a stitch used for joining the seams of flannel in a flat manner, instead of by the usual way, thus doing away with the ridge a fell makes. Being ornamental as well as useful, it is also used for decorative purposes, and is seen upon tidies, towels, and bands of applied ribbons or fabrics. While the work is done from left to right, the needle is set in the usual way in a sort of back stitch.

No. 14. STITCH FOR FLANNEL, OR FOR ORNAMENTAL USE ON CANVAS.

Although this stitch is illustrated upon canvas, where it is sometimes used in a decorative manner, it is especially adapted to flannels which require a neat finish and will not permit of an elaborate one. It can be done in white silk floss or in colored worsteds, as preferred.

No. 15. FILLING FOR EMBROIDERED SCOLLOPS.

The method illustrated for "filling in" scollops before the embroidery is done, is very successful in giving a rounded effect to the work when finished. The outlines are run, and then an under-filling, formed of chain stitching, is made in two rows between the outlining stitches. After this, the usual button-hole stitch is employed to cover the filling and complete the embroidery.

No. 16. STEM-STITCH.

This engraving shows a style of stitch largely used in making over-wrought vines. The design is first run with floss, and then the work is done with a regular over-and-over stitch, which is clearly explained by the engraving. It is suitable for either white or colored embroidery, and is useful in vine patterns.

No. 17. OPEN-WORK EMBROIDERY.

This engraving is intended to illustrate the plan followed in making open embroidery, etc., and the stitch employed. The design is first marked or stamped, and then run with floss. Each leaf or petal is then slashed with a sharp scissors, and the material drawn back to the running with an over-and-over stitch done with coarse linen floss.

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